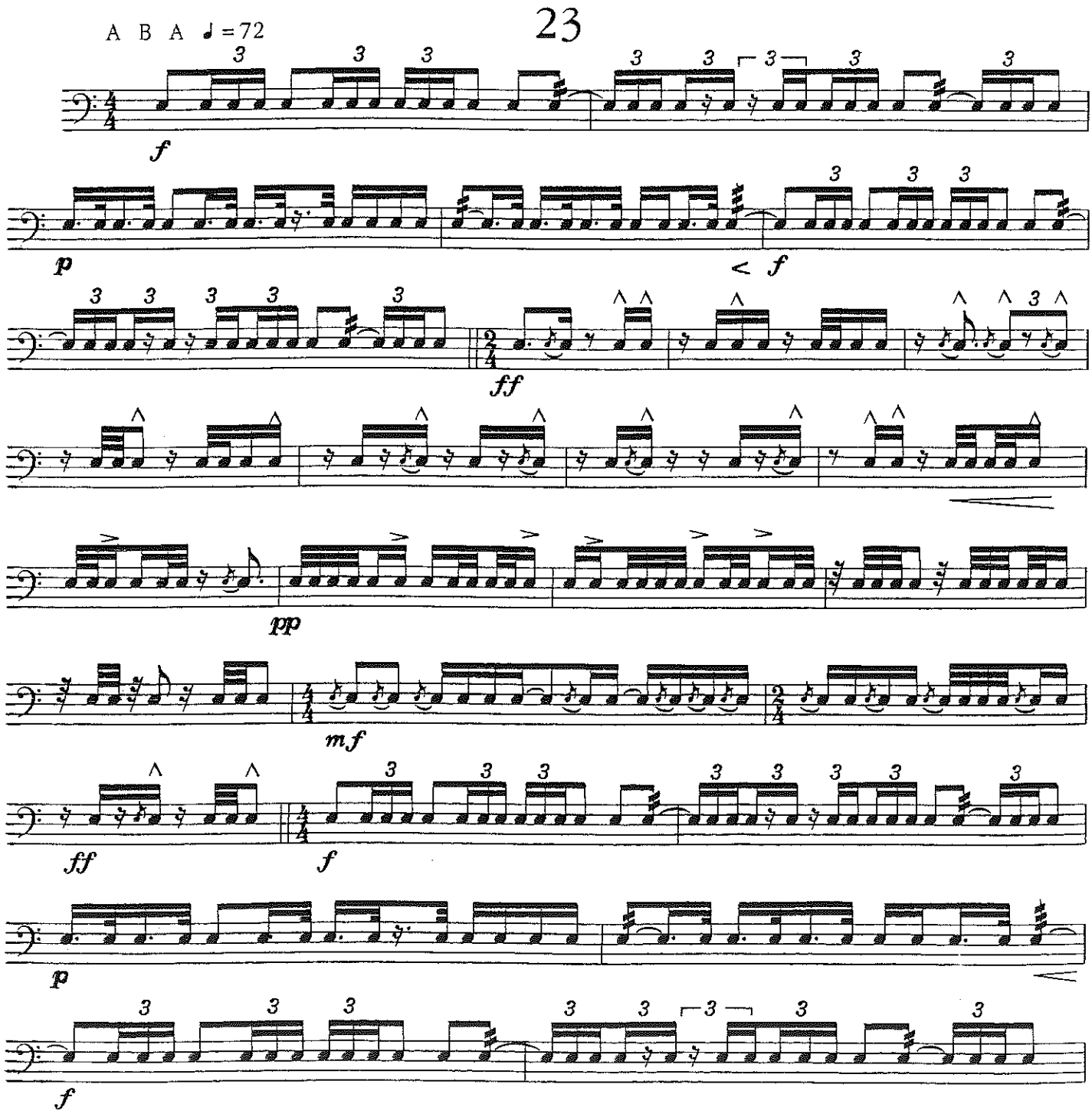
**SNARE DRUM**

Portraits in Rhythm, Anthony J. Cirone; Belwin

Etude #23, Meas. 1-Fine, (p. 25)



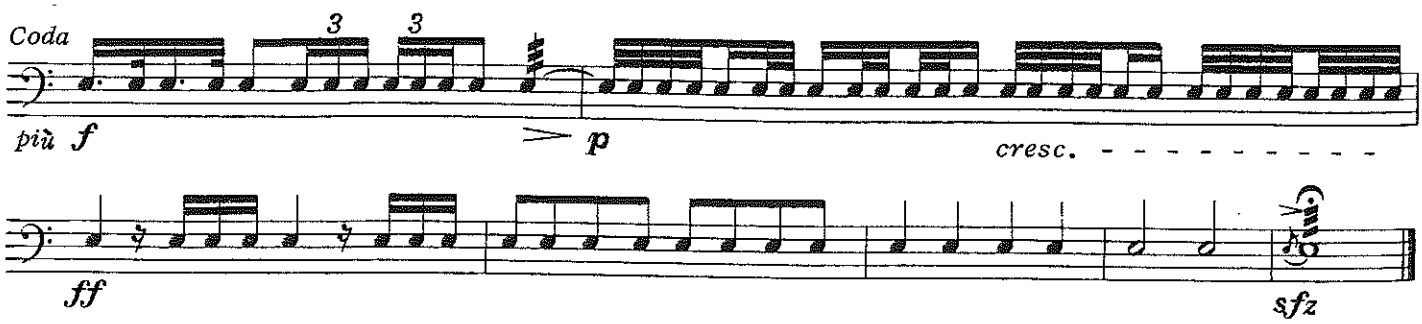
The designation "ABA" refers to a three-part form comprised of a first section ("A") in a particular key, a second, contrasting section ("B"), in a different, but related key, and a third section ("A"), similar to the first, if not an actual recapitulation of it. This structure has been approximated here as follows: "A" equals measures 1-6, in 4/4 meter; "B" equals measures 7-18, in 2/4 meter; "A" equals measures 22-27, in 4/4 meter. Since the snare drum is incapable of expressing changes in tonality, meter changes have replaced key changes in the respective sections. Further, measures 19-21 act as a transition from the "B" back to the "A" section, and employ shifting meters just as an harmonic modulation would employ shifting tonalities. The last seven measures form a coda, which does not add to the form proper.



**SNARE DRUM**

ETUDE SET 2

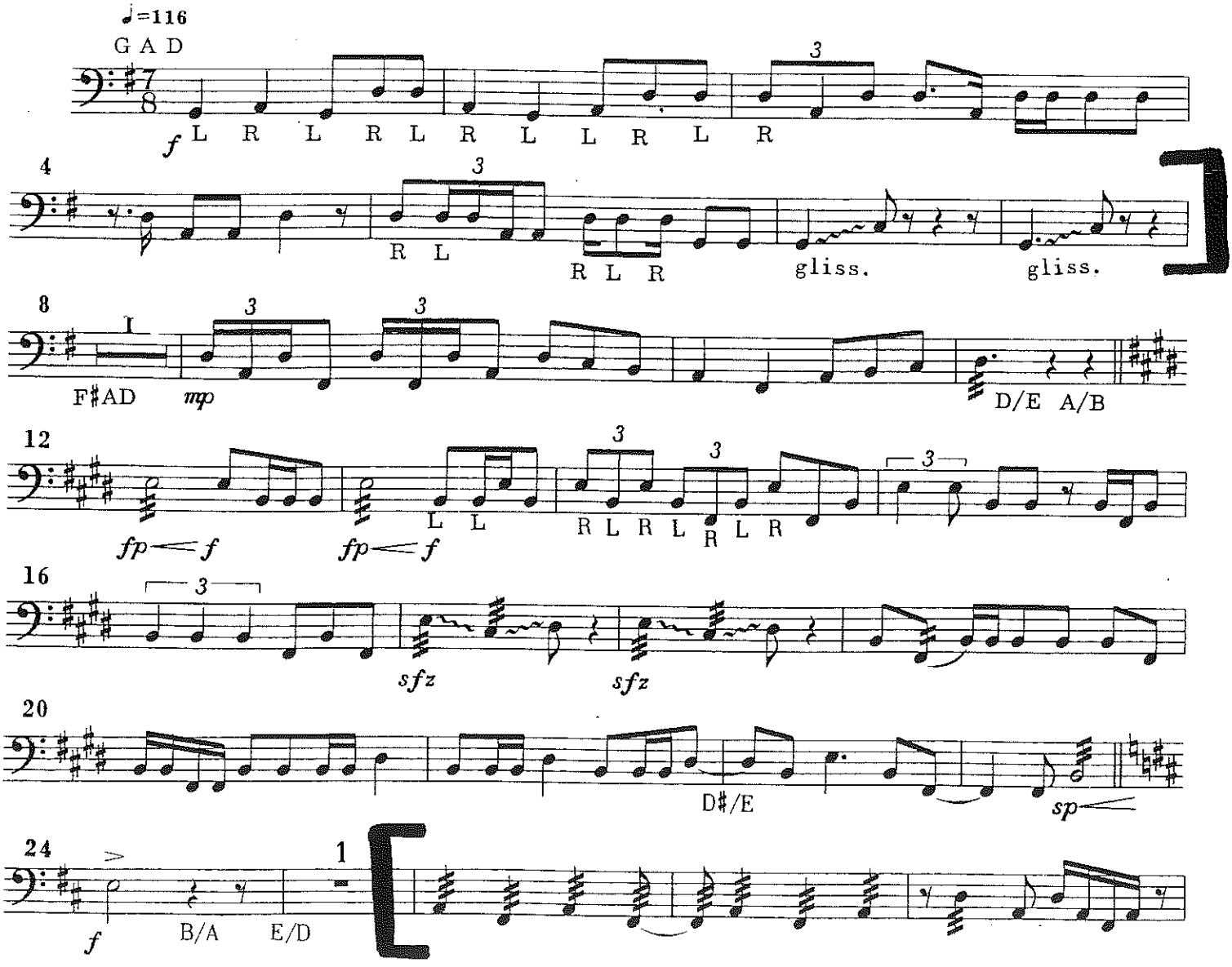
Portraits in Rhythm, Anthony J. Cirone; Belwin
Etude #23, Meas. 1-Fine, (p. 25)



This etude exemplifies some of the problems of 7/8. The measures should not be counted in seven, but in various combinations of two plus two plus three; 7/8 meter is rarely counted in one.

Sticking is always subject to controversy. With my own students, I insist that they use my sticking. If it still does not overcome the problem of execution, I allow a substitution. However, I suggest that you follow my stickings meticulously as they will generally prove to be correct, thought-out, and most sensible. All the glissandi and tunings in this etude can be executed standing, but if one feels more comfortable sitting, he should do so.

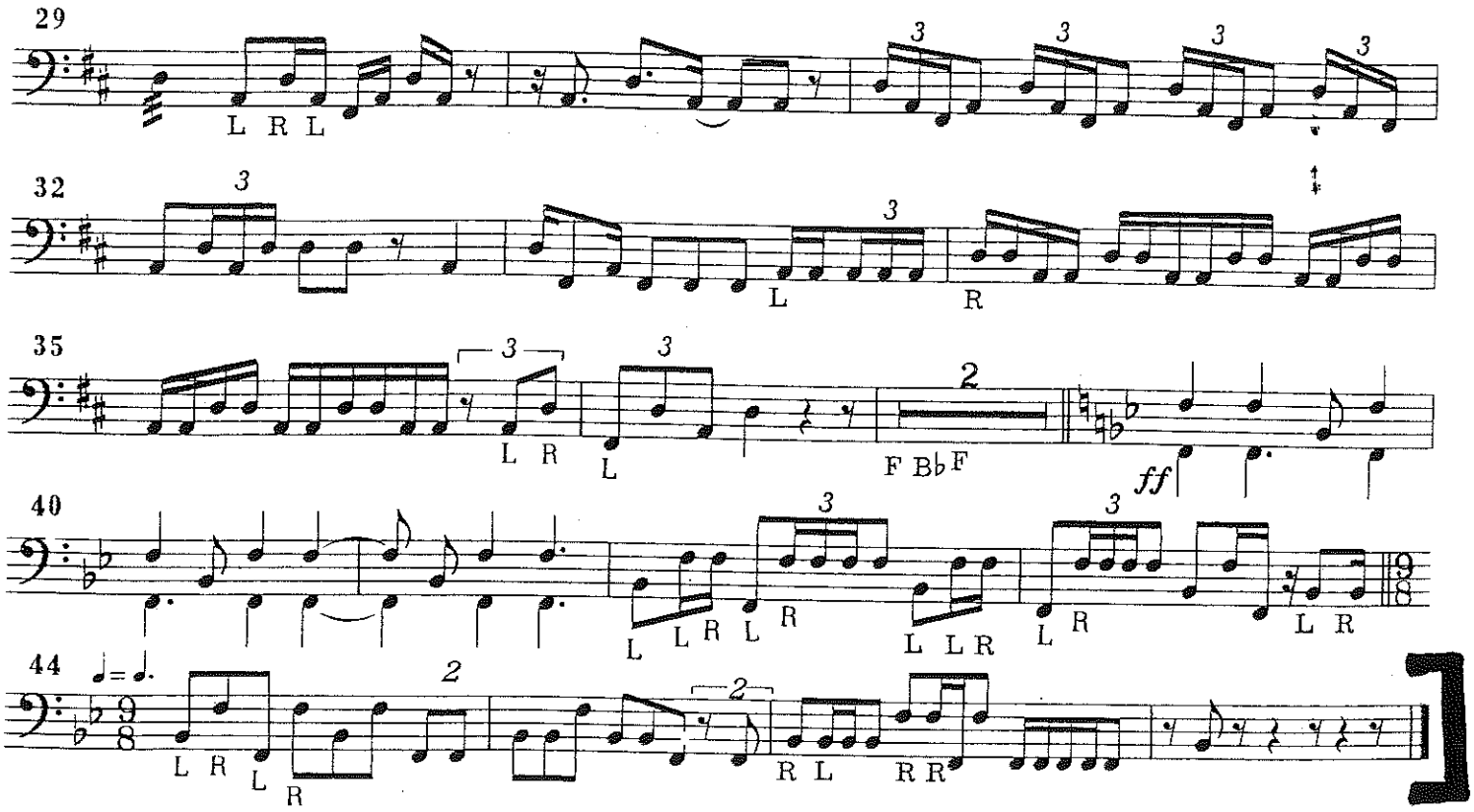
I have used several *fp* dynamics (e.g., measures 12 and 23). An effective *fp* roll is best obtained by attacking the roll with a single forte right-hand stroke. The second stroke, made by the left hand, is immediately piano and, of course, all the subsequent strokes are piano until whatever dynamic follows. This produces the fastest *fp* dynamic possible without muffling. It also makes possible the difference between *fp* and *sfz*. The *sfz* is produced by both a strong right and left stroke, and is usually in a forte dynamic (see measure 17).



**TYMPANI**

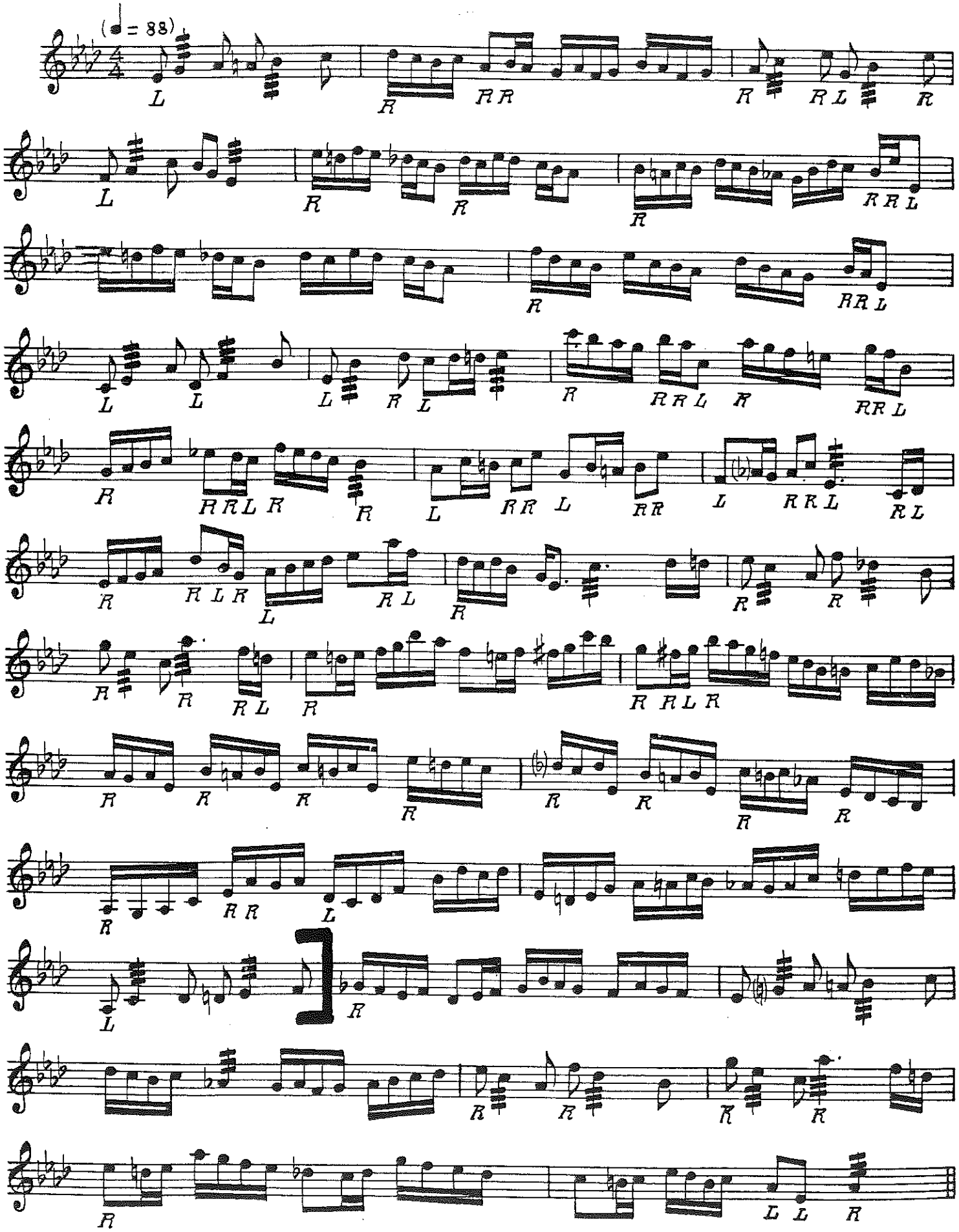
ETUDE SET 2

The Solo Timpanist, Vic Firth; Carl Fischer
Etude #15, Meas. 1-8 and 26-47, (p.27)



**KEYBOARD** ETUDE SET 2

Modern School for Xylophone, Marimba, and Vibraphone, Morris Goldenberg;Chappell and Co.
Etude #15, Meas. 1-25, (p. 73)

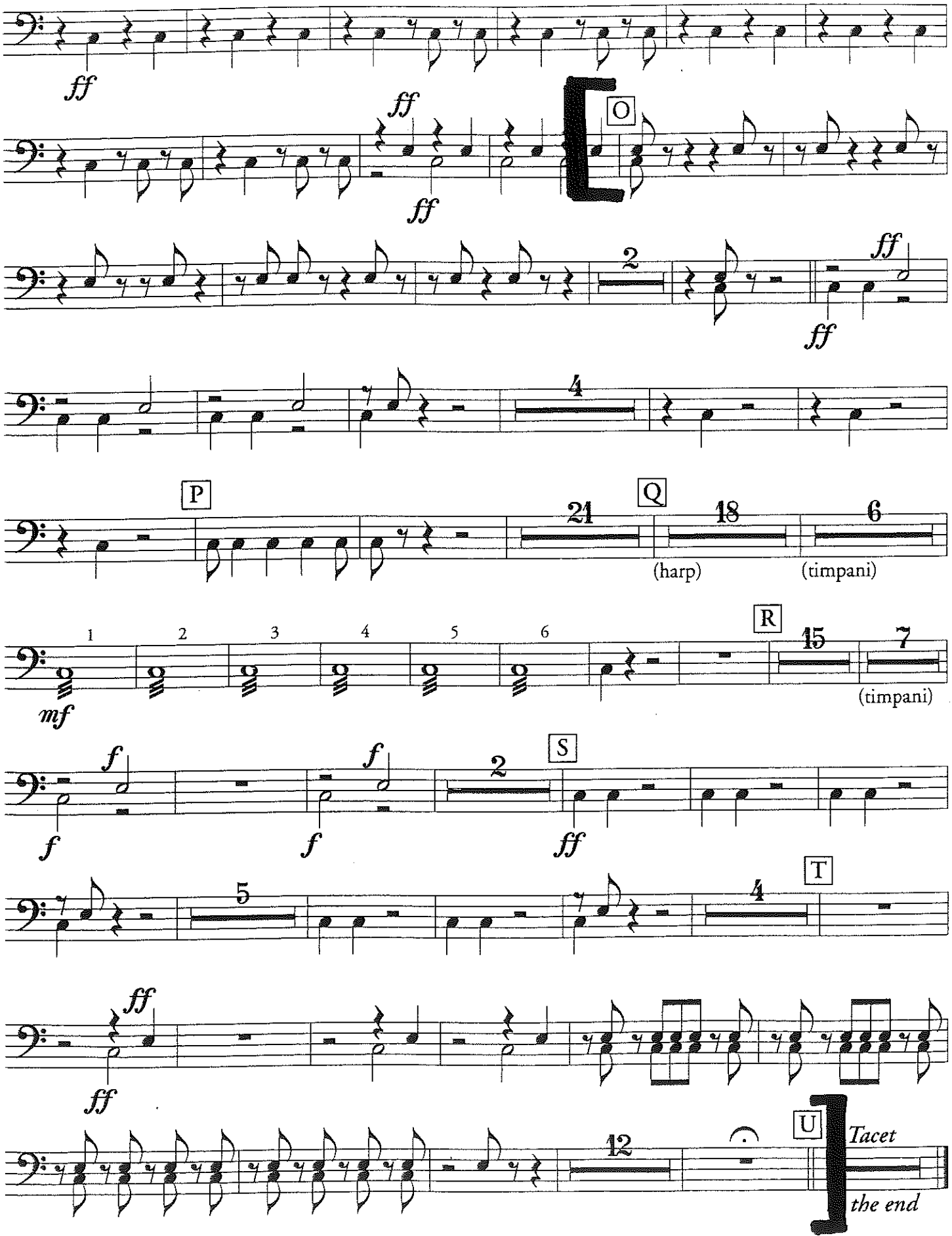


**Crash Cymbals**

Orchestral Repertoire for Bass Drum and Cymbals, Raynor Carroll

Romeo and Juliet, Peter Tchaikovsky (Letter "O" to Letter "U") - pp.78-79



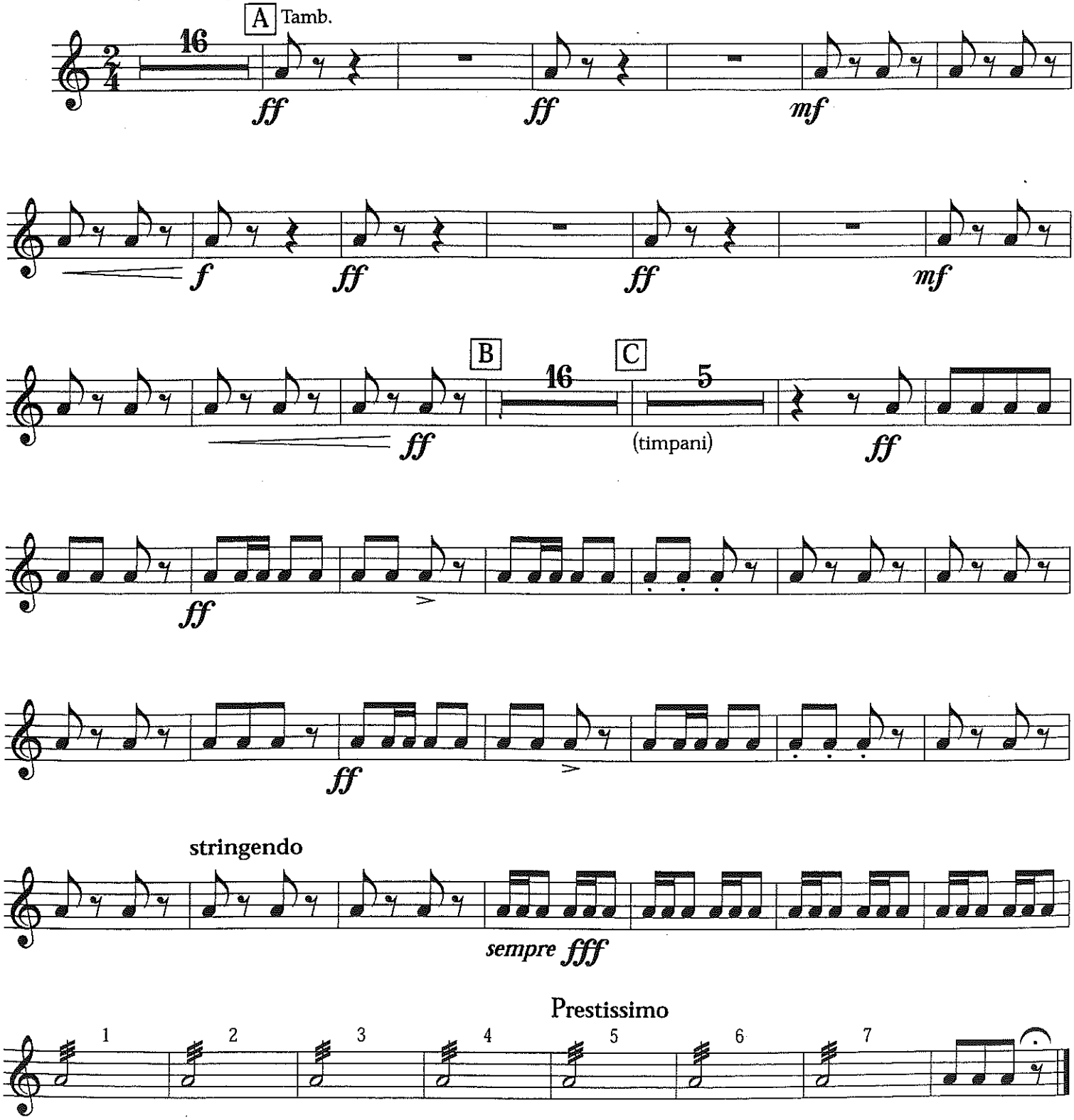


**Tambourine**

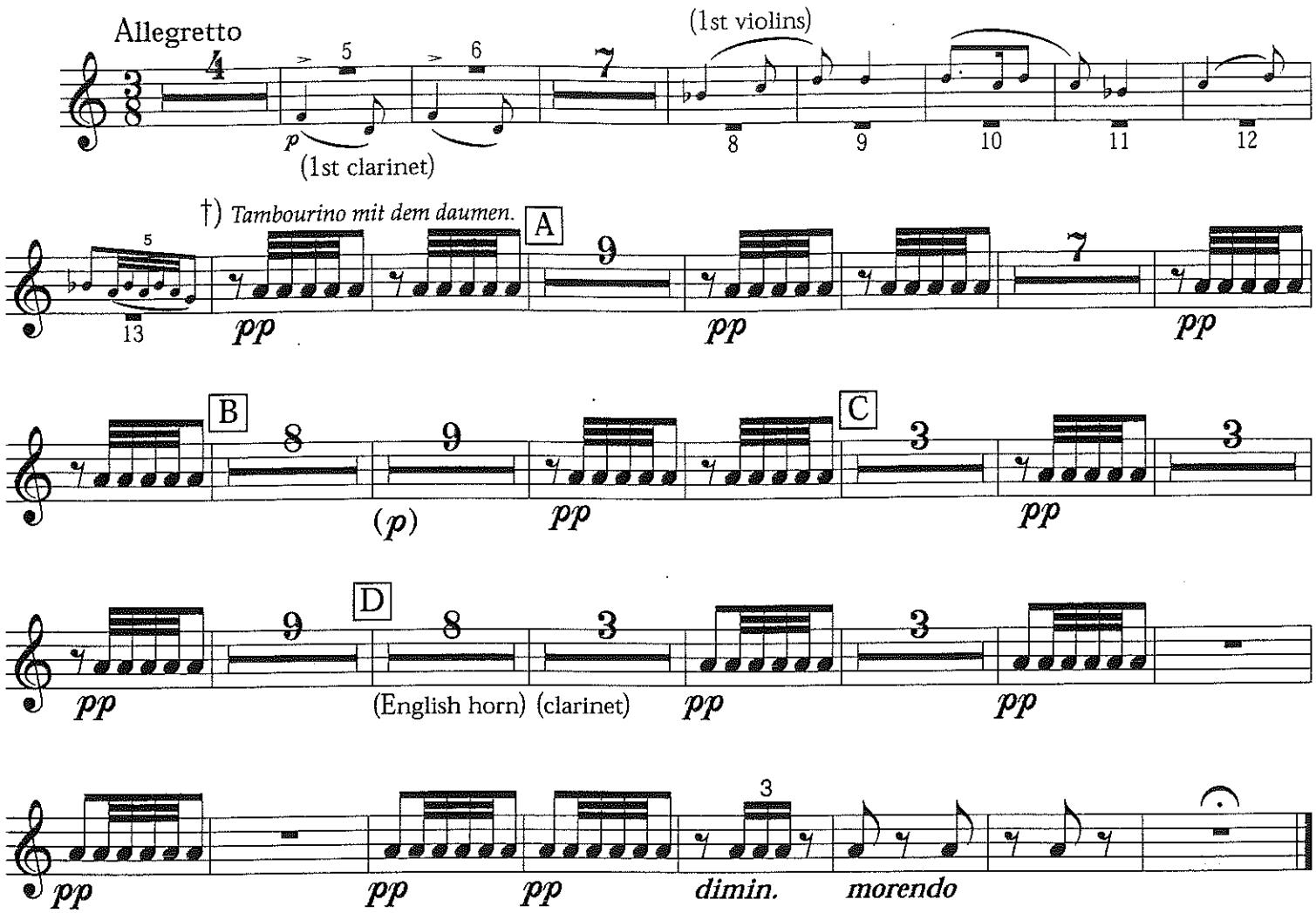
ETUDE SET 2

Orchestral Repertoire for Tambourine, Triangle and Castenets, Raynor Carroll
The Nutcracker Suite, Peter Tchaikovsky ("Trepak" - ALL / "Arabe" - ALL) - pp. 116-117

Tempo di trepak, molto vivace



**Tambourine**

ETUDE SET 2

Orchestral Repertoire for Tambourine, Triangle and Castenets, Raynor Carroll
The Nutcracker Suite, Peter Tchaikovsky ("Trepak" - ALL / "Arabe" - ALL) - pp. 116-117